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ABSTRACT

This report describes alternative assessment approaches to elementary visual art studies at an inner-city school in a large city in the Midwest. Sixth-grade neighborhood students participated in the study. Data revealed that sixth-grade students have spent little time on alternative assessment. Time constraints, a lack of curriculum addressing self-assessment, and the failure of educators to understand or appreciate the value of art for academic growth were revealed as areas of concern. Intervention strategies included revision of sixth-grade art curriculum with self-assessment pervading all lessons and creation of lessons that provided self-assessment awareness and the teaching of portfolio skills. Through the use of portfolios, students gained skills in self-reflection and metacognition, learned to set goals, and were able to document and observe personal growth in art. (EH)

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ED 419 719

ART PORTFOLIOS: ELEMENTARY ASSESSMENT

by

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the degree of Master's of Arts in Teaching and Leadership

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Field-Based Master's Program

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ABSTRACT

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ABSTRACT: This report describes alternative assessment approaches to elementary visual art studies at a inner-city school in a large city near a major metropolitan area. The target population was sixth-grade neighborhood students. The problem was documented through data revealing the level of alternative assessment skills of sixth-grade students.

Analysis of the probable-cause data revealed that sixth-grade students have spent little time on alternative assessment. Data also showed a lack of time constraints, lack of curriculum addressing self-assessment, and the failure of educators to understand or appreciate the value of art for academic growth.

Solution strategies suggested by knowledgeable others, combined with an analysis of the problem setting, resulted in the selection of two major categories of intervention:

- a revision of sixth-grade art curriculum with self-assessment pervading all lessons
- lessons that provide self-assessment awareness and teach portfolio skills

Through the use of portfolios, students gained skills in self-reflection and metacognition, learned to set goals, and were able to document and observe personal growth in art.

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Chapter 1

STATEMENT OF PROBLEM AND DESCRIPTION OF CONTEXT

Problem Statement

Sixth-grade students do not have the knowledge or skills to assess and evaluate their own artwork. This is shown in the lack of clearly stated criteria for assessment in the district's art curriculum combined with surveys and observations of students.

Description of Immediate Problem Setting

The target population of sixth-grade neighborhood students was housed in a kindergarten-through-sixth-grade elementary, magnet school. This school was built in 1972 on the same site once occupied by another school and was built largely through the efforts of the surrounding community. The original school was in disrepair and unsafe. Parents rallied together in support of a new facility for their children. This educational facility is modern, with an open classroom atmosphere. The only link to the past is the gymnasium, which was added to the original building in 1951. Both facilities always housed K–6 neighborhood children. Later, the Gifted Program for students (1–3 grades) was added. In April 1989, The First Court Order changed the school's configuration. Designated as a C-8 (targeted)

school in a discrimination lawsuit, the school has access to additional funds to increase achievement, based on the assumption that minority students have not received an equal education in the past. Two kinds of programs are offered in the building as aids to integration. Currently, the school houses one classroom of neighborhood students at each grade level plus three classrooms of gifted-program students at each grade level of first, second, and third. There has always been a great deal of community pride and support from both populations served by the school.

The school's curriculum was derived from the public school curriculum, as well as the Centralized Gifted Program curriculum, which includes the teaching of reading, language arts, math, social studies, science, physical education, visual art, and music. A thematic approach was used to create a schoolwide atmosphere of cooperation and enrichment. A variety of strategies and activities were used to teach skills and concepts in each subject area. Students were evaluated on a regular basis to determine mastery of skills and concepts identified in the curriculum areas.

The twelve students chosen for this project are in the sixth-grade neighborhood class. Of the students in the targeted group, nine are girls and three are boys.

There is a public school art curriculum for sixth grade. Art specialists are expected to use this curriculum as a guide when developing their individual school program. The overall goal of the art program is to instill in

each student a greater awareness and appreciation for art as it unites their thinking, feelings, and everyday life.

The school's staff included a principal, a secretary, a part-time nurse, a librarian, a computer specialist, a general curriculum implementor, a learning disability/behavioral disorder resource teacher, a Success For All (SFA) tutor, a SFA implementor, a SFA reading specialist, a social worker, a speech specialist, a psychologist, a home-school counselor, a teaching aide, 16 classroom teachers, a full-time physical education specialist, a 3/5-time music specialist, and a 3/5-time visual arts specialist.

The involvement and support of parents were essential for the success of the school. All parents were required to sign a contract pledging that they would support the rules of the school and the consequences for infractions of those rules. Parent involvement took the form of volunteer work in the classrooms and learning centers, listening to children read, reading to children, tutoring, sharing personal experiences with children, and assisting teachers.

The Surrounding Community

This study was conducted in Rockford, the second largest city in Illinois, with more than 250,000 people in its metropolitan area, located 80 miles northwest of Chicago and 12 miles from the Wisconsin state border. The city covers a fifty square mile area. Historically a manufacturing city, there are high employment concentrations in machining, metal working, and

transportation equipment industries. Additional sources of employment include services, retail trade, government, and wholesale trade.

Table 1

1990 CENSUS REPORT

Race (5)	
Universe: Persons	
White	113, 018
Black	20,697
American Indian, Eskimo, or Aleut	429
Asian or Pacific Islander	2,429
Hispanic origin	5,210
Other race	2,853
Median Family Income in 1989	
Universe: Families	
Median Family Income in 1989	$34,985
Capita Income and Poverty Status Per Capita Income in 1989	
Per Capita Income in 1989	$14,109
Per Capita Income in 1989 by Race	
Per Capita Income in 1989:	
White	$15,383
Black	$8,351
American Indian, Eskimo, or Aleut	$9,060
Asian or Pacific Islander	$11,982
Other race	$8,009

EMPLOYMENT, INDUSTRY, OCCUPATION, AND WORKING PARENTS

Persons 16 years and over:	Male	Female
In labor force:		
In Armed forces	96	12
Civilian:		
Employed	34,741	30,427
Unemployed	2,433	1,814
Not in labor force	12,146	25,272

Nonfamily households	
Median nonfamily household income in 1989	$16,417
Household Income Sources in 1989	
With earnings	42,432
No earnings	12,407
WAGE OR SALARY INCOME IN 1989	
With wage or salary income	41,458
No wage or salary income	13,381
Nonfarm Self-Employment Income in 1989	
With nonfarm self-employment income	5,040
No nonfarm self-employment income	49,799
Farm Self-Employment Income in 1989	
With farm self-employment income	339
No farm self-employment income	54,500
Interest, Dividend, or Net Rental Income in 1989	
With interest, dividend, or net rental income	22,748
No interest, dividend, or net rental income	32,091
Social Security Income in 1989	
With Social Security income	15,353
No Social Security income	39,486
Public Assistance Income	
With public assistance income	4,719
No public assistance income	50,120

Note: From *1990 Census,* Section 18 (pp. 15, 20, 38), (1992, June 12), Rockford, IL: DIALOG Information Services, Inc.

Table 2
AGE OF POPULATION OF COMMUNITIES IN 1990

Area	All Persons	Under 5 yrs.	16 yrs. & over	18 yrs. & over	18–20 yrs.	21–24 yrs.	25–44 yrs.	45–54 yrs.	55–59 yrs.	Median Age
Rockford Township	173,645	13,277	134,207	129,638	7,113	9,582	53,900	17,237	7,646	34
Cherry Valley Village	394	27	327	321	17	63	147	41	20	27.9
Loves Park City	9,408	589	7,689	7,487	316	594	3,142	977	429	35.2
New Milford Village	463	53	337	331	33	29	153	56	15	28.2
Rockford City (p+)	134,656	10,820	103,280	99,691	5,645	7,681	42,116	12,330	5,499	6,078

Note: From *1990 Census,* Section 18 (p. 51), (1992, June 12), Rockford, IL: DIALOG Information Services, Inc.

Table 3

EDUCATIONAL ATTAINMENT

	White	Black	Asian or Pacific Islander	Hispanic Origin	White, not of Hispanic Origin
Persons 18–24 yrs.	10,613	2,295	241	581	10,375
Persons 25 yrs. & over	76,599	10,276	1,280	2,418	75,567
Females 25 yrs. & over	41,393	5,893	651	1,116	40,880

Note: From *1990 Census,* Section 18 (pp. 890-891), (1992, June 12), Rockford, IL: DIALOG Information Services, Inc.

Table 4

DISABILITY STATUS OF CIVILIAN NONINSTITUTIONALIZED PERSONS

	White	Black	Asian or Pacific Islander	Hispanic Origin	White, not of Hispanic origin
Persons 16–64	70,080	11,989	1,525	3,044	68,802
Persons with a mobility or self-care limitation	2,435	1,086	94	177	1,439
Persons with a mobility limitation	1,469	537	10	–	–
In labor force	365	109	94	30	359

Note: From *1990 Census,* Section 18 (pp. 890-891), (1992, June 12), Rockford, IL: DIALOG Information Services, Inc.

The 1990 census lists 139,426 residents and shows a per capita income of $14,109 with 13.4 percent of the population below the poverty level. Data on adults 25 years of age and over indicate that 74.8 percent have completed high school or higher and that 18.2 percent have earned a bachelor's degree or above. Higher education in the community is available at a two-year community college; at a four-year, private college; and at a university approximately 40 miles away. There are also several branches of specialized education in medical and business fields. Census figures also reveal that 77.9 percent of the population is White, 14.4 is Black, 4.0 percent is Hispanic, 1.5 percent is Asian/Pacific Islander, 0.2 percent is Native American, and the remaining 2.0 percent is comprised of other ethnic groups.

The Rockford Public School District (RPSD) is composed of forty elementary schools, four middle schools, and four high schools. The total enrollment of the district in the fall of 1993 was 26,497 students, a decline of 500 pupils from the previous year.

Insufficient revenue is a continual threat to the school district. RPSD spends only $5,395 per student. In 1978, arts, sports, and extracurricular activities were eliminated in the schools because of the failure of a tax referendum to support those programs. All have been reinstated to some degree, but not fully.

During May 1989, a lawsuit was filed in the U.S. District Court against the RPSD, charging the district with long-time discrimination

against minority students. In 1994, the district was found guilty. Minority students now have the opportunity to attend schools in predominantly white areas through voluntary transfers. During the 1992–1993 school year, nearly one-fourth of the elementary students attended a school outside their attendance area. All high schools and middle schools were racially integrated for the 1992–1993 school year. Twenty-seven of the 39 elementary schools were racially integrated during the 1992–1993 school year. An interim agreement is currently being implemented in the school district. This interim court order provides monies to implement in-service training and materials for the targeted schools. RPSD is also undertaking a change from basic school organization to one of site-based management. The plan has called for each school to develop a mission statement, complete long-range goals, and develop specific action plans to carry out the goals.

The superintendent of schools resigned in 1993 and an interim superintendent was named. A firm was hired to conduct a national search for a new superintendent. The district's board of education hired a new superintendent who assumed responsibilities in January 1994. The Rockford Board of Education is comprised of seven community members elected from seven geographic areas in the community.

The community is becoming more involved in shaping the educational goals of the district. A group of eight local businessmen formed a task force which involved community lay people. This committee made specific

recommendations to the board of education in February 1994. Some companies are also involved in school partnerships.

Regional and National Context of Problem

Most state officials who are responsible for carrying out statewide assessments recognize the potential educational dividends of performance-based assessment. The people also recognize the high costs associated with constructed-response assessment (Marzano, 1994).

How do teachers provide opportunities for students to look at their work in new perspectives? It is not provided in the current art curriculum (see Appendix A). "Performance-based assessments may not bring significant change in instructional practice unless teachers are provided requisite time and training" (Guskey, 1994, p. 51). "If a performance-based assessment program is to evoke more stimulating, intellectually challenging tasks for students, extensive professional development opportunities for teachers will need to accompany the assessment program" (Guskey, 1994, p. 53).

> The use of performance assessments has received a great deal of attention recently in educational literature. One common argument for their increased use is that they provide information about students' abilities to analyze and apply information—their ability to think—whereas more traditional forms that employ forced-choice response formats (multiple-choice, fill-in-the-blank, true/false) assess only students' recall or recognition of information (Marzano, 1994,

p. 44). Lauren Resnick sums up this argument for performance assessments: "Many of the tests we use are unable to measure what should be the hallmark of a 'thinking' curriculum: the cultivation of students' ability to apply skills and knowledge to real-world problems. Testing practices may, in fact, interfere with the kind of higher-order skills that are desired" (Resnick, 1987, cited in Marzano, 1994, p. 44). The higher-order skills to which she referred include metacognition, self-reflection, and self-assessment.

Other reasons for the use of performance assessments include: (1) they provide clear guidelines for students about teacher expectations (Berk 1986); (2) they reflect real-life challenges (Hart 1994); (3) they make effective use of teacher judgment (Archbald and Newmann 1988); (4) they allow for student differences in style and interests (Mitchell 1992, Wiggins 1989); and (5) they are more engaging than other forms of assessment (Wiggins 1991). (Marzano, 1994, p. 44)

In 1990, President Bush and the nation's governors released their six national educational goals in a document called *America 2000*. The arts were left out completely.

In America 2000 the American people were presented with a reform agenda for their schools in which the arts are absent . . . . A school in which the arts are absent or poorly taught is unlikely to provide the

> genuine opportunities children need to use the arts in the service of their own development. (Eisner, 1992, p. 591)

The arts communities' dissatisfaction with *America 2000* led the government to reevaluate its position on arts education. Arts education is now an acknowledged fundamental subject in the national goals. *Goals 2000* legislation makes visual arts education more significant because it now is an equal partner in the American educational enterprise.

By August 1994, the United States Senate passed the $12.5 billion Elementary and Secondary Education Act, which enhances the position of art education for all young people of the United States. But the funds shift from the federal level to states and districts; the national goals are optional and the visual arts standards are voluntary (Hansen, cited in National Art Education Association [NAEA], 1994).

This interest in the arts has come at a time when the entire educational system has been called upon to improve its assessment, and accountability has become a high priority.

> When instruction, curriculum, and assessment are aligned, everyone (parents, administrators, students) has a clearer notion for measuring progress. Assessments provide diagnostic information about what students know and can do, where they need additional assistance, and alert teachers to needed changes in teaching strategies. (Hansen, in NAEA, 1994, p. 2)

Chapter 2

PROBLEM EVIDENCE AND PROBABLE CAUSE

As stated in Chapter I, the lack of self-assessment in the curriculum had become a concern on the local, state, and national levels. The current visual art curriculum makes no effort to address self-assessment (see Appendix A). The former elementary art coordinator confirms that to the best of her knowledge, the art curriculum had never addressed self-assessment (Ryberg, 1994). The Illinois Art Education Association and the National Art Education Association (NAEA) are currently addressing the problem by writing state and national guidelines that include self-assessment through the use of portfolios.

The community is receiving conflicting messages from the current superintendent regarding the importance of art education. In the *Rockford Register Star*, he states, "Only the arts can totally and adequately ground the society to its culture. I value people, and the individual cannot be whole and complete without the arts" (cited in Lee, 1994, p. 1B). The superintendent's ideals include integrating art into the core curriculum in courses from kindergarten to graduation, exposing students to professional artists and multicultural perspectives. The superintendent also advocates the use of portfolio projects as a way of evaluating progress over time (Lee, 1994).

In this targeted school, the visual arts program was reduced from four days to three days a week. A student survey (see Appendix B) indicated that out of the 12 targeted art students, three saved their work. Of those who saved their work, two displayed it in their rooms and one gave his work to his grandmother. The remainder of the group stated that they did not value their artwork enough to keep it.

During class discussion about what makes a work of art good or bad, students indicated that they did not know. They had not yet learned about the elements of art. Classroom teachers were interviewed and asked if they used portfolios to assess their students' work. Seventy-five percent of the teachers stated that they do use portfolios with their students but they do not contain artwork.

Probable Cause of Problem

Surveys and interviews provided information to identify probable-cause factors. A list of probable causes gathered from the site include the following:

1. There are time constraints. The long-term plan for the Rockford Schools states that teachers are expected to provide 125 minutes of art instruction per week. Students currently receive 40 minutes, or approximately 32% of the time suggested. (Rockford School District, 1994).

2. Visual art is undervalued. The art class is used as a place for students to be while classroom teachers have a contracted planning period.
3. Seventeen classroom teachers were surveyed regarding what they would like their students to accomplish in the visual arts class this year. Only five returned their surveys (see Appendix C for survey).
4. In the questionnaire, teachers were asked "what project did you like best that your students created in art class last year?" One answered weaving, two drew frowns, one said nothing, and the rest failed to respond.

A summary of probable cause data gathered from the site permitted these conclusions: the targeted students possess inadequate skills to self-assess, and teachers undervalue the visual art classes their students attend.

Many people view the arts as unimportant and unnecessary at the elementary level. Whenever budget cuts have been made, the arts have been historically among the first to be discontinued. "The arts teach people to see, hear, and use their senses better . . . The arts insist that each student seek his/her own vision, and not just learn other people's ideas" (Peeno, 1993, p. 3).

> If we removed all the art in the lives of our children, there is no way that adding more math, increasing more reading, requiring more science, mandating more foreign language, or scheduling more computer courses could replace what they would have lost. (NAEA, 1987, p. 1)

"What children learn about art in the elementary school largely determines what they can learn in their secondary experiences" (Qualley, 1987, p. 1).

> Prospective elementary teachers take a substantial number of courses in education, secondary teachers only a few. The result is that elementary teachers have relatively little exposure to the subjects they will teach and secondary teachers very little preparation for the act of teaching the subjects in which they have majored . . . Teachers need a command of the subjects they teach and a grasp of the techniques of teaching those subjects, information about research on teaching, and an understanding of children's growth and development and their different needs and learning styles . . . Elementary teachers need . . . solid undergraduate preparation as much as secondary teachers. Elementary and secondary teachers impart our common culture, heritage, and values to our children. It is terribly important that they be fully prepared for this task. Elementary teachers are typically responsible for a much wider range of subjects than secondary school teachers, but this cannot excuse a less than rigorous grasp of the material for which they are responsible. Elementary teachers must be able to demonstrate a substantive understanding of each subject they teach. This may mean that elementary teachers will have to organize themselves differently and teach fewer subjects. (Carnegie Task Force on Teaching As a Profession, cited in Qualley, 1987, p. 1)

These comments suggest there are reasons to question whether our faith in success of elementary classroom generalists with the teaching of science and arithmetic and reading is well-placed; if it is not in these subjects, how effective can it be in art, for which they are even less well prepared? (Qualley, 1987, p. 1)

[The elementary] classroom teacher has, in all probability, had *some* art experiences in his or her own elementary education. What might that background be? Perhaps one hour every week or two from a specialist, augmented by "coloring" activities from a classroom teacher; but probably this pattern was not consistent throughout elementary school, and so the total art experience (of *any* kind) might luckily have been three or four years of 18–36 hours per year (which works out to 54–144 hours) . . . if that's all we brushed our teeth, they'd fall out. Formal home experiences to support those meager hours? Probably nil. Now it is possible, of course, that our prospective classroom teacher has had art in junior or senior high school, but realism suggests that the maximum of that might have been one semester in a general art course at the seventh grade level.

It is with this kind of background our classroom teacher enters his/her first (only) art methods course (if such is even required): one semester in which to provide all of the experiences that in other subjects this same person has nearly a lifetime of formal everyday

> experience. And to that expectation add an understanding of children's art materials and processes, methods of sequencing experiences for effective learning, familiarity with the history and importance of art in human existence, the ability to raise important questions and issues about the role of art in our everyday lives, and perhaps something about the potential power of communication through nonverbal symbols. Now soon this prospective teacher is in his/her own classroom. There are no art textbooks, no art workbooks (coloring books and ditto sheets don't really count, do they?), no curriculum, no other teachers who know much more; there is even no principal who knows how to help. And, alas, there is not a testing program that could be used to guide what should be taught. Is this likely to result in a quality art education for the children? Does this teacher have any chance at all to provide children with visual sensitivity or aesthetic awareness? (Qualley, 1987, p. 2)

Until visual art is appreciated as an essential element of education, students will be shortchanged. Art affects all things and unites our thinking, our feeling, and our everyday lives.

Chapter 3

SOLUTION STRATEGY

Review of Literature

A literature search for solution strategies related to alternative assessment in the visual arts was organized according to the following probable causes: time constraints, the failure of educators to understand or appreciate the value of art for academic growth, and students' lack of confidence in self-assessment and peer assessment skills. These suggested that appropriate categories for the literature search should include: an appreciation for art education and students' involvement in learning and assessment.

Art, like other basic subjects in the elementary curriculum, needs consistent, regular scheduling each week in a time block long enough to allow for depth of instruction and assessment.

> Each child should receive a minimum of 100 minutes per week of art instruction by a certified art teacher in a specially equipped art room. While art periods of 30 minutes each are adequate for kindergarten, art periods from grade 1 through 6 should be a minimum of 45 to 50 minutes. An art class of 20 to 30 minutes is too short a time to allow

for distribution of materials; the important preliminary discussion; in-depth involvement of students; clean up; and the essential follow-up time for criticism . . . and possibly also for viewing of slides or reproductions of famous artworks. Even very young children, in grades 1 and 2, should be involved in discussion and self-criticism of their own work; discussion of great works of art; and follow-up on what has been learned. (Turner, 1987)

Does art instruction really affect a person's functioning in other areas? Business leaders believe that employees skilled in the arts think more clearly and solve problems better than those who aren't. As the workplace becomes more technologically oriented, only the best minds will survive (Adler, 1994).

> "Arts Education for the 21st Century" will unite corporate executives, educators and officials from local, state and federal government. They will explore how best to integrate the visual and performing arts into the general learning environment and how that environment can improve performance in the workplace. (Adler, 1994, p. 6D).

To survive in the economy of the 21st century, employees will need a broad perspective and must be able to communicate in a global economy, and a knowledge of the arts will contribute to that (Hall, cited in Adler, 1994).

> The reason our nation must educate its children in the arts is that, without the arts, the next generation will lack the essential knowledge,

skills, and values—and the sentiments and sensibilities—they need to lead fully human lives. If we continue to put the arts in the curricular back row or, worse, sacrifice them to "budget realism," we rob our children of their heritage, not just as Americans but as human beings. Whether by design or inadvertence, we dehumanize them. (Glenn, 1992, p. 87)

The art lesson conducted by the art teacher is not the time for the classroom teacher to take a break. While the art teacher should handle distribution of materials, instruction, classroom management, discipline, and clean up, the classroom teacher should be present to relate what is presented in the art lesson to regular classroom instruction, to offer insights and comments, and to demonstrate to the children, by her presence, that art is an integral part of the whole education process. The classroom teacher should refer later to what has been learned in the art lesson, thus reinforcing the art learning. The art teacher, in turn, should offer advice to the classroom teacher regarding ways to follow up the art lesson with related lessons and activities in the regular classroom. The art teacher should also suggest ways to integrate art, when appropriate, with other subjects such as social studies, science, and language, to add a new dimension to these studies. (Turner, 1987)

As stated in Chapter 2, visual art is undervalued. In this targeted school, the art class is used as a place for students to be while classroom teachers have a contracted planning period. The art specialist teaches six classes a day.

> Five classes per day is recommended. Art teachers should also be allocated planning periods equivalent to those of other teachers in the school. Quality art instruction requires thoughtful preparation of materials; careful selection of reproductions and/or slides of artworks of various styles and periods; arranging attractive art displays; as well as lesson planning . . . .
>
> Art is a basic subject in the education of all children. No child should miss art in order to attend remedial or gifted classes, or for any other activity. If such a class or activity is essential at any time, then the student should be scheduled with another group for art. The sequential, cumulative learning that takes place in a quality art program must not be broken, thereby depriving any student of an essential and basic aspect of a quality education. (Turner, 1987)

Educators need to give students ownership in their work. By teaching self-assessment, teachers engage and challenge students. In reference to student ownership of learning and assessment, Brandt (1987) explained that what we need in America is for students to get more deeply interested in things, more involved in them, more engaged in wanting to know; to have

projects they can get excited about; to be stimulated to find things out on their own. The main objective of teachers is to bring the learner into the evaluation process in such a way that he or she will become a partner in the learning process, a person who will be able to participate fully in the learning experience with a sense of control over the results (Kallick, 1992). Costa adds to this thinking by stating that "we must constantly remind ourselves that the ultimate purpose of evaluation is to enable students to evaluate themselves" (Costa, cited in Rief, 1990, p. 24).

Educators need to return ownership of learning to the students, all the way from defining goals through to the evaluation of their own process and product. When students are taught to set goals and to evaluate the learning in progress, teachers will begin to realize that students can learn and apply much more than standardized tests can measure and document. If the goal is to help students become independent learners, then we must nurture self-evaluation of learning in progress, and this self-measurement must be on an ongoing basis (Rief, 1990).

A summary of the literature which addressed the subject of student involvement in assessment and evaluation suggested the following:

1. Students need to be more involved in their learning.
2. Students should be brought into the evaluation process.
3. Students need to learn self-evaluation on an ongoing basis.

Many of these solution strategy suggestions were appropriate and relevant for the targeted setting.

Project Outcome

Chapter 2 addressed the low levels of art assessment skills of sixth-grade students. Surveys indicated the knowledge of art portfolio assessment of sixth-grade students was below average. Therefore, the terminal objective is as follows:

> As a result of implementing an alternate assessment program during the period of August 1994 to December 1994, the sixth-grade students will increase their ability to self-assess as evidenced by student/teacher conferences and student portfolios.

Probable causes gathered from the literature suggested that self-assessment of students' work strongly encourages a sense of ownership in the work and the working process. Students involved in self-assessment and evaluation take more ownership of projects and participate more actively in the learning process.

In order to accomplish the terminal objects, the following process objectives defined the major strategic procedures proposed for the problem resolution.

1. As a result of developing a curriculum during the summer of 1994, the teacher will be able to plan activities engaging students in higher-order thinking processes and to create a positive environment for learning art. The teacher will devise lesson plans, design graphic organizers, prepare forms for student communication, and create learning activities.

2. Beginning in the fall of 1994 and continuing through December 1994, the art projects will include an increased amount of self-assessment and peer assessment, as documented in student portfolios and student post-intervention surveys.

3. As a result of curriculum changes and increased assessment through the use of portfolios, beginning in August 1994 and continuing through December 1994, communication with students will increase as measured by student/teacher conferences and anecdotal records.

Solution Components

The major elements of the approach used to decrease the discrepancy fell into four categories: to revise the curriculum, to introduce portfolios into the current curriculum, to increase student involvement through self- and peer assessment, and to improve student/teacher communication. These elements, related to the terminal objective, attempted to effect change in the forms of assessment currently used and to make positive changes in the degree of student confidence in self-assessment and peer assessment. Probable-cause data indicated an inadequate method for assessing students' arts abilities, insufficient peer sharing of ideas, and a lack of communication between students and teachers.

Action Plan

The action plan is designed to address four major solution components: an increase in activities to improve self-assessment and peer evaluation, a change in the method of assessment, curriculum development, and an increase in communication between the teacher and student.

The curriculum development phase of the plan will begin during the summer of 1994, with the intent to implement curriculum changes at the beginning of the school year. During the summer of 1994, criteria were designed for using portfolios as a method of assessment. This was achieved by developing an art curriculum that included portfolio assessment, self-assessment lessons, criteria, and rubrics for portfolios.

As part of the ongoing curriculum, activities were planned to include self-assessment and peer evaluation. Self-evaluation forms (see Appendix D) and check lists (see Appendix E), to be completed by the students throughout the two quarters, were created.

The implementation plan is presented below in chronological order, allowing for the overlapping of strategies from beginning to end of project.

1. **Revise the present curriculum for the designated sixth-grade art class.** During the summer of 1994, the teacher will design the curriculum. Using collected resources as well as available past curriculum guidelines, the teacher will create activities which will develop higher-order thinking skills, self-evaluation, and self-reflection. The curriculum will be used as a resource for the class during the school year.

2. **Incorporate the use of portfolios in the revised curriculum.** The teacher will design outcomes for using portfolios as assessment tools. The teacher will create lesson

plans and develop a list of specific items to be included in the portfolio. This will be done during the summer and implemented during the school year in the art classroom. Following a composition check list, the student will finish each work to be included in the portfolio. This will incorporate portfolios in the present method of assessment.

3. **Increased use of self-assessment and peer evaluation.** The teacher, together with the students, will implement this action strategy. The teacher will assist the students to increase their skill in self-assessment and evaluation. A student survey will be administered in August. The self-assessment and student evaluation will be ongoing throughout the remainder of the two quarters in the art classroom. Students will be given a project evaluation form to be filled out after completing a project. Other forms may be included in the portfolio in order to document growth. Pre-intervention surveys and post-intervention surveys will allow the students to see any change in their self-assessment from the beginning of the school year to the end of the second quarter. Students will be actively involved in the evaluation process using composition check lists and self-assessment forms.

4. **Improve communication between students, teacher, and parents.** To increase communication between teachers, students, and parents, a letter will be written by the teacher and sent home, informing the parents that portfolios will be used as a means of assessment (see Appendix F). Communication between students and the teacher will include conferences and student-peer evaluation. Students will be involved in evaluation and document growth (see Appendix G). Teacher-student conferences and student-peer evaluation will improve communication. At the end of the second quarter, teacher and student will meet in the art room to review portfolio contents and discuss student evaluations and self-assessment forms. This will increase student involvement in their own art education, as measured by the progress in their portfolios.

Three methods will be used to assess the effectiveness of portfolio self-assessment.

1. Teacher evaluations, as well as peer assessment and self-assessment forms, will reflect expectations of each project or composition.
2. The portfolio assessment will reveal the growth of the student as documented by completed works of art.

3. A post-intervention survey will be used to measure students' ability to self-assess their growth.

Chapter 4

Project Results

Historical Description of Intervention

The terminal objective of the intervention addressed the need for improving sixth-grade students' skills in self-assessment and peer evaluation and in documenting and assessing achievement in art. Student surveys and teacher observations suggested that students were not always confident in self-assessment and peer evaluation methods. Therefore, the terminal objective stated:

> As a result of implementing an alternate assessment program during the period of August 1994 to December 1994, the sixth-grade students will increase their ability to self-assess as evidenced by student/teacher conferences and student portfolios.

Historically, the arts have been one of the first areas to be greatly reduced or eliminated when the local district experiences financial problems. This causes the art departments to become fragmented, leading to fewer opportunities for communication among the art specialists in the district. The lack of a strong network or support system contributes to the isolation of the art specialist and points out the need for an updated, district curriculum in art. Alternative forms of assessment, such as portfolios, should be utilized

and new forms of reporting students' growth should be constructed which would give a more accurate view of art students' progress and strengths.

Despite the state mandate requiring art for each child in elementary school, not all students are receiving instruction by an art specialist at least once a week. Time is not available during the school day for the art specialists to meet with classroom teachers to plan together, to enrich and reinforce the learning by using art across the curriculum. For the time being and for practical purposes, curriculum revision appears to be the first step to achieve the terminal objective stated above.

Implementation of this intervention at the elementary school site began in the summer of 1994, when examination of the Rockford Public Schools' Sixth-Grade Art Curriculum revealed that there were no well-defined guidelines for assessment.

It became apparent, at this intervention site, that it would be necessary to revise the past year's art curriculum in order to use portfolios to document and assess student growth (see Appendix H). Higher-order thinking skills, metacognitive development, and self-assessment and peer evaluation, as well as increased communication with the students needed to be included in the plans for activities for the coming school year. Standardized testing, as required by state law, does not always adequately assess the arts, and current report cards do little to report skills and growth in art (see Appendix I). The art teacher, based on observations, concluded

that students expressed low self-confidence in their abilities to self-evaluate their work, and often students were unable to perceive and to document their own growth in art.

A questionnaire was administered to all of the school's classroom teachers. This questionnaire asked teachers about the art projects that their students created in the art room last year which the teachers particularly liked. Of the eighteen classroom teachers, only five returned their questionnaires. One teacher said she liked a weaving project, one drew a frown, and the other three said nothing.

A student art survey was administered to the students to determine their perceptions of their abilities in the following skills: to self-assess, to share ideas with their classmates, and to share what they learn in art class with others.

Cooperative learning was used at the beginning of the school year to teach social skills and group bonding, which set the foundation for introducing portfolios for assessment and documentation. After exploring the purpose of using portfolios, students were given a large sheet of tagboard to fold in half to create a portfolio in which they were to keep samples of their work. These portfolios were decorated by the students and individualized to reflect their interests. A smaller folder was included to hold all written work pertaining to the portfolio, and students were directed to place all completed work into the portfolio as the semester progressed. The portfolios were stored

on an easily accessible shelf in the art room where students could file their work. At that time, a letter was sent to the parents explaining the use of the portfolios, and students were given a self-assessment check list for completed artwork. The first art project consisted of students creating their own portfolios. The concept of self-evaluation was introduced, and when students finished the portfolio to hold their finished projects, students self-assessed their work using the self-assessment check list.

The second major project was more lengthy and involved creating a sixth-grade art book using mixed media while working in cooperative groups. Knowledge of, and skill in, metacognitive reflection that was introduced in math and science, was transferred to the arts. This transfer was facilitated by the use of rulers, templates, and resists. Teacher observations and the composition check list helped in the evaluation throughout the project.

In early October, students were given recycled plastic containers and taught how to combine throwaway materials to create African Boli. This project involved the use of cooperative learning groups, graphic organizers (see Appendix J), and presentations by students using the multiple intelligences to present their research on the project. Photographs of the finished Boli were given to each student and placed in their portfolios. The entire class critiqued the artworks using self-assessment and peer assessment (see Appendix K). Students displayed their compositions in a hallway showcase.

During December, students were given small, lightweight materials and taught how to make jewelry. Using the recycled materials and working in cooperative learning groups, the students each selected one favorite finished piece to photograph for their portfolio. Teacher observations and composition check lists were used to evaluate the jewelry.

During the end of December, individual conferences between the student and teacher were scheduled. At that time, using a conference form, the teacher and student noted strengths and weaknesses and set goals for improvement. (Students professed a desire to continue portfolios and expressed a great deal more pride in and ownership of their work. Self-esteem had risen noticeably in the art room, as students could document visually the growth and progress they had made.)

Presentation and Analysis of Project Results

In order to assess the effects of the planned intervention, the students were given a pre-intervention survey and post-intervention survey. The post-intervention surveys helped to detect any change in the students' perceptions of their abilities and confidence to self-assess and to share ideas about art with classmates. During the first semester of the school year, the proposed interventions were implemented. The results of pre-intervention and post-intervention surveys are presented and summarized in Table 5.

Table 5

Art Students Pre-intervention and Post-intervention Survey Results

Fall 1994 and December 1994

	Always		Sometimes		Never	
Survey Question	**Pre**	**Post**	**Pre**	**Post**	**Pre**	**Post**
I relate what I am learning in art class to other school subjects.	8%	25%	25%	50%	67%	25%
I feel that what I learn in art classes can be used in my future life.	8%	33%	33%	50%	59%	17%
I share ideas with my classmates.	25%	50%	42%	25%	33%	25%
I have confidence in my ability to self-evaluate my art projects.	0%	33%	33%	50%	67%	17%
I save my finished artwork.	17%	33%	8%	42%	75%	25%

Post-intervention survey data, when compared to pre-intervention survey results, revealed that more students felt increased ability to relate what they learned in art class to other school subjects. These results suggest the intervention affected students' ability to relate what they learn in art to other school subjects. Students' skill development improved through activities and lessons in metacognition, cross- curriculum learning, multiple intelligences, and cooperative learning. Twenty-five percent did not change in their perception that they never relate arts learning to other subjects. Possible causes for this perception could be the student's inability to transfer or cross-reference information, student's learning problems, student's lack of skills in transfer of learning, poor attendance, low self-esteem or lack of confidence, or an inability to see relationships. To remedy this problem, more

activities should be specifically designed to increase skills for discovering and developing relationships across the curriculum.

Data from the post-intervention survey show there was an increase in the percentage of students who felt they could apply to future life what they learn in art class. The improvement in the students who felt they always could apply the arts to future life indicates students are becoming more skilled in perceiving ways to apply arts knowledge to future situations. This reflects the advantages of designing art classes that provide multiple opportunities to identify the relationships between present activities and future life. Students who were unable to relate art to their future life may feel a lack of ownership in their arts education. Other possible causes may be personal problems or changes at home or school, a lack of awareness of application for future life, inadequate skill development in setting goals, or a possible lack of honesty in answering the question in the pre-intervention survey. By creating a continuing variety of activities that allow students to grow in recognizing the importance of art, teachers guide students to more easily improve and increase their application of art to future life.

The most improved post-intervention survey response was students' sharing ideas with classmates. This suggests that cooperative learning skills and procedures, combined with metacognitive behavior for self-reflection, self-assessment, and peer evaluations as incorporated into the revised curriculum contributed to the improvement in this area.

The number of students expressing confidence in self-assessment increased from the pre-intervention to post-intervention survey. This may reflect students' heightened awareness of the skills required for metacognition and self-assessment. Students also may have answered with more honesty after realizing the factors involved in self-assessment. As students become more comfortable with self-assessment, lessons can include activities to set goals based on metacognition and self-evaluation. Self-assessment improves as students are given frequent opportunities to do it.

Conclusions and Recommendations

Portfolios can be designed to accomplish a variety of purposes. Teachers should select reasons for using the portfolio based on student needs and desired educational outcomes. This researcher planned portfolios to document, assess, and record student progress and growth in an accessible manner, allowing student choices and student ownership of learning. Through the use of portfolios, students gained skills in self-reflection and metacognition, learned to set goals, and were able to document and observe personal growth in art.

Before using portfolios, students would complete consecutive projects without the means to file them or to review them at a later date. During the intervention, students used their portfolios to save selected projects while gaining skills in self-reflection and metacognition, learning to set goals, and improving skills to document and observe personal growth in art. In addition,

increased ownership of learning resulted when students used guidelines to make choices of examples to be included in the portfolios. As a result, they were better able to reflect on previous work and set realistic goals for future projects in the arts.

Work included in the portfolio was graded throughout the year and reflected on the report card as part of the art grade. This researcher chose not to grade the portfolio as an individual item, but rather to use the portfolio to express the essence of assessment. This researcher believes that portfolios in art indeed became a valuable assessment tool in our art classroom. This researcher's observations conclude that the use of portfolios to improve assessment was a viable method of intervention to address the problems stated in Chapter One.

Teacher observations indicate that portfolios are successful as an additional or alternative form of assessment for art. Students become more responsible for their work as they take ownership of their learning by setting goals and then documenting their progress by means of self-assessment. Through the use of the portfolio over a lengthy period of time, the students are allowed to preserve their work, reflect upon it, and set new goals based on observations of personal strengths, weaknesses, and needs. Individuality is expressed as students learn to make choices and to evaluate themselves and their work. Peers and teachers are also provided with opportunities to offer suggestions and encouragement. By designing a curriculum with flexibility,

teachers would be able to plan activities based upon needs revealed in the portfolios. Check lists, conferences, and peer evaluation all assist in portfolio assessment and setting goals.

In order to use portfolios as an assessment tool, an art curriculum should be designed to provide many opportunities for activities that incorporate higher-order thinking skills and to increase the use of graphic organizers as aids to develop skills in metacognition. Portfolios provide the means for storing, recording, and preserving samples of the students' work as well as providing a tool for assessment.

Due to the nature of the art classes and the interaction between student and teacher, a student in art may feel more freedom to develop individuality through self-expression. This less formal setting, the opportunity to make choices, and the relaxed, supportive atmosphere contribute to the students' increased sense of self-esteem.

Portfolio assessment is not only useful in the arts, but could be used in every grade level and all subjects throughout the educational system as an alternative or an additional form of assessment. The results of this intervention confirm that implementing portfolios can be overwhelming for the teacher at times, but the benefits, as reflected by the student post-intervention surveys, far outweigh the extra time and planning required for success. When the decision is made to use portfolios, one must then decide upon the following: 1) the purpose of the portfolio, 2) who will contribute to

the portfolio (student, teacher, and parent), 3) how one will establish criteria for portfolio development, 4) what students will include in their portfolios, 5) how students will review and add to their portfolios, 6) how one will engage students in self-evaluation, 7) how one will evaluate the portfolio (what criteria one will use), and 8) how one will use the portfolios to set future goals.

Intervention results suggest the following when implementing portfolios into a curriculum: begin slowly, keep details simple, and emphasize quality, not quantity. Stress the importance of dating all work samples which are placed into the portfolio so that students, teachers, and parents can see the progression and growth of the ongoing process of learning. Portfolios should be designed for the specific needs and goals in each individual classroom. Teachers should start with one idea that they find appealing, adapt it to fit their own needs, and progress from there.

The necessity to explore a paradigm shift in scheduling art class became very apparent with this intervention. There is a great deal of frustration experienced in trying to provide adequate time for instruction, reflection, higher-order thinking, and problem solving in the scheduled periods. Portfolios require an additional amount of time for student/teacher conferences, self-reflection, and assessment. Time should be set aside for the art teacher and classroom teachers to meet to plan cross-curriculum activities, evaluate student growth and achievement, and set goals to meet

student needs. These scheduled meetings would enable the art and academic teachers to discuss strategies to improve education for the whole child.

Even though portfolios require extra time, effort, and space, this researcher strongly recommends that other teachers attempt to use portfolios as a means of alternative assessment in their classrooms. Portfolios provide a truer understanding of and perspective on students' growth.

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APPENDICES

Appendix A
Sixth-Grade Art Curriculum

ROCKFORD PUBLIC SCHOOLS
ROCKFORD, ILLINOIS

ART CURRICULUM
SIXTH GRADE

ART ELEMENTS

I. Line Theory
   A. Identify properties of line (dark-light, thick-thin).
   B. Identify lines in man-made objects and nature.
   C. Use line to invent rhythms and patterns.
   D. Use line to create textures.
   E. Experiment with "contour" and "blind contour" drawing.
   F. Depict human form with line.

II. Texture Theory
   A. Differentiate between visual and tactile texture.
   B. Imitate tactile textures on paper.
   C. Generate tactile textures in 3-dimensional artwork.
   D. Imitate tactile textures with paper relief.
   E. Reproduce specific textures in 2-dimensional illustration.

III. Shape Theory
   A. Recognize shapes in nature and man-made objects.
   B. Recognize representational, abstract and "free form" shapes.
   C. See the relationship of 2-dimensional shapes (i.e. triangle) to 3-dimensional forms (i.e. cone).
   D. Use overlapping shapes in artwork.
   E. Repeat shapes to make patterns.
   F. Use radial, symmetric and free-form patterns in artwork.

IV. Form Theory
   A. Identify natural and man-made forms in the environment.
   B. Name the 3 dimensions: Height, width, depth.
   C. Make 3-dimensional forms from paper.
   D. Sculpt by the additive methods (combining parts).
   E. Use line to depict forms on paper.
   F. Use value to depict forms on paper.
   G. Sculpt by the subtractive method (carving).

V. Space Theory
   A. Recognize depth as the distance between objects in space.
   B. Observe the illusion of depth in 2-dimensional artwork.
   C. Create a sense of depth by layering or overlapping objects in artwork.
   D. Use background and foreground in artwork to indicate depth in space.
   E. Indicate depth by size and placement of objects on page.
   F. Organize and measure space with mechanical aids.
   G. Illustrate space with perspective drawing.

VI. Color Theory
   A. Recognize warm or cool color schemes.
   B. Identify color tints and hues.
   C. Recognize analogous and complementary color harmonies.
   D. Identify achromatics (neutral colors).
   E. Use a warm or cool color scheme in artwork.
   F. Mix a spectrum of colors from primary colors.
   G. Use a monochromatic color scheme in artwork.
   H. Use and name analogous color harmony in artwork.
   I. Use and name complementary colors in artwork.

VII. Value Theory
   A. Identify shading on forms and in 2-dimensional representation.
   B. Depict types of lighting in artwork (daytime, nighttime, candlelight...).
   C. Depict cast shadows.
   D. Depict values as shading on objects in 2-dimensional artwork.

COORDINATION AND CONTROL
   A. Carry out personal organization in choosing and using art materials.
   B. Clean up work area at close of art period.
   C. Follow step-by-step instructions to complete a complicated art process.
   D. Cooperate on a large-scale class project.
   E. Make complex paper shapes with scissors.
   F. Thread and use a yarn needle.
   G. Complete a long-term craft project.

IMAGINATION AND SELF-EXPRESSION
   A. Express ideas and emotions through artwork.
   B. Create imaginary images of creatures, objects, places.
   C. Use facial expression and imply motion in drawing people and animals.

D. Look more closely at the environment—the natural world and man-made surroundings—as the basis for artwork.
E. Communicate a specific mood or theme in artwork.
F. Sculpt an imaginative 3-dimensional form.
G. Abstract a realistic image into a decorative design.

COMPOSITION AND DESIGN EXPERIENCES

A. Compose artwork with a dominant center of interest.
B. Compose artwork with a variety of elements balanced to make a unified image.
C. Design artwork that is symmetric or formally balanced.
D. Use detail to enhance visual descriptions.
E. Arrange design motifs to make related variations.
F. Increase powers of observation by drawing from life.
G. Draw the human form from a model.

APPRECIATION

A. Recognize lines, shapes, textures, patterns, colors and forms in artwork.
B. Theorize about the purpose and meaning of artworks.
C. Recognize and name the media used in artwork.
D. Become familiar with the broad variety of career choices in the arts; architecture, studio arts or crafts, art education, commercial design or illustration.
E. Critically analyze consumer goods and advertisements applying an understanding of craftsmanship and design principles.
F. Become familiar with the work or style of master artists.
G. Understand that the arts of a society are frequently the primary products we study and remember the society by.
H. Be exposed to a variety of (kinds of) artwork with different purposes.

Appendix B
Student Art Survey

Name_____

Date_____

STUDENT ART SURVEY
(Pre-intervention and Post-intervention)

Answer Questions 1 through 5 with a check mark ✓

1. I relate what I am learning in art class to other school subjects.

1. _____ (Always) 2._____ (Sometimes) 3. _____ (Never)

2. I feel that what I learn in art class can be used in my future life.

1. _____ (Always) 2._____ (Sometimes) 3. _____ (Never)

3. I share ideas with my classmates.

1. _____ (Always) 2._____ (Sometimes) 3. _____ (Never)

4. I have confidence in my ability to self-evaluate my art projects.

1. _____ (Always) 2._____ (Sometimes) 3. _____ (Never)

5. I save my finished artwork.

1. _____ (Always) 2._____ (Sometimes) 3. _____ (Never)

Appendix C
Teacher Survey

August 1994

Dear Teachers:

My name is Sandi Uram, and I am the school's new art specialist. For three days a week, I will be teaching the students here, and the other two days, I am employed at the Discovery Center and the Rockford Arts Council as an artist educator and consultant.

In the art room this year, using many recycled materials, your students will have the opportunity to explore multicultural art.

I would appreciate any information that you can give me regarding three or four themes that your students will be studying in your classroom.

Also, what art projects did your students create last year that you particularly liked?

Thank you for your help.

****

Teacher's Name_____ Grade_____

Themes we will be studying this year . . .

And additional comments . . .

Appendix D
Self-Assessment for Completed Artwork

Name_____ Date_____

Before you place a completed artwork into your portfolio, please consider the following questions.

1. Tell how the artwork is *important* or *special*.

2. Is the artwork a *good* artwork? Why or why not?

3. What do you see in the artwork to help you judge it as good or not so good?

4. Is the artwork important or special because of what it *means*?

5. Is the artwork important or special because of what it *does*?

6. Would you like others to see this artwork? *Who? Why?*

Additional comments:

Appendix E
Composition Check List

Composition: Arrangement, Layout, or Organization of parts.

Here are some basic art rules that help determine a good composition.

Ask yourself these questions as you look at your finished artwork.

		Yes	Not Yet
1.	Have you used the whole space?		
2.	Do lines run off three or more edges?		
3.	Is there a balanced-stable feeling?		
4.	Are there a variety of different sizes?		
5.	Is there a shape that is repeated?		
6.	Is there an emphasis or main center of interest that catches your eye first?		
7.	Does your eye move throughout the whole composition?		

Appendix F
Letter to Parents

August 1994

Dear Parents of_____:

Welcome back to the 1994–95 school year. We have planned many new and wonderful types of assessments for your child, one of them being art portfolio assessment.

You are probably thinking, what are art portfolios? A portfolio is a collection of student's work that connects separate projects to form a clearer, more complete picture of the student as a lifelong learner. Portfolios allow educators and parents the opportunity to look at every aspect of a child's capabilities. Portfolios have been used and are a widely recognized way of helping students to do their very best throughout the school year.

I will have examples of portfolios for you to preview at orientation. I will go into more depth about this process and how it will be used as an assessment tool this year.

I look forward to seeing you at orientation and sharing this information.

Sincerely,

Mrs. Sandi Uram
Art Specialist

Appendix G
Conference

Student_____ Date_____

Portfolio Assessment

1. How do you feel about your portfolio?
2. What project did you enjoy the most?
3. What do you feel are your greatest strengths?
4. With what do you feel you need more help?
5. What are your goals in art for second semester?
6. How do you think you are doing so far?
7. If you were grading your portfolio, what grade would you give yourself?

Teacher's Signature_____

Appendix H
Revised Sixth-Grade Art Curriculum

ROCKFORD PUBLIC SCHOOLS
ROCKFORD, ILLINOIS

ART CURRICULUM
SIXTH GRADE

ART ELEMENTS

I. Line Theory
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   B. Identify lines in man-made objects and nature.
   C. Use line to invent rhythms and patterns.
   D. Use line to create textures.
   E. Experiment with "contour" and "blind contour" drawing.
   F. Depict human form with line.

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   A. Differentiate between visual and tactile texture.
   B. Imitate tactile textures on paper.
   C. Generate tactile textures in 3-dimensional artwork.
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   A. Recognize shapes in nature and man-made objects.
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   C. See the relationship of 2-dimensional shapes (i.e. triangle) to 3-dimensional forms (i.e. cone).
   D. Use overlapping shapes in artwork.
   E. Repeat shapes to make patterns.
   F. Use radial, symmetric and free-form patterns in artwork.

IV. Form Theory
   A. Identify natural and man-made forms in the environment.
   B. Name the 3 dimensions: Height, width, depth.
   C. Make 3-dimensional forms from paper.
   D. Sculpt by the additive methods (combining parts).
   E. Use line to depict forms on paper.
   F. Use value to depict forms on paper.
   G. Sculpt by the subtractive method (carving).

V. Space Theory
   A. Recognize depth as the distance between objects in space.
   B. Observe the illusion of depth in 2-dimensional artwork.
   C. Create a sense of depth by layering or overlapping objects in artwork.
   D. Use background and foreground in artwork to indicate depth in space.
   E. Indicate depth by size and placement of objects on page.
   F. Organize and measure space with mechanical aids.
   G. Illustrate space with perspective drawing.

VI. Color Theory
   A. Recognize warm or cool color schemes.
   B. Identify color tints and hues.
   C. Recognize analogous and complementary color harmonies.
   D. Identify achromatics (neutral colors).
   E. Use a warm or cool color scheme in artwork.
   F. Mix a spectrum of colors from primary colors.
   G. Use a monochromatic color scheme in artwork.
   H. Use and name analogous color harmony in artwork.
   I. Use and name complementary colors in artwork.

VII. Value Theory
   A. Identify shading on forms and in 2-dimensional representation.
   B. Depict types of lighting in artwork (daytime, nighttime, candlelight...).
   C. Depict cast shadows.
   D. Depict values as shading on objects in 2-dimensional artwork.

COORDINATION AND CONTROL
   A. Carry out personal organization in choosing and using art materials.
   B. Clean up work area at close of art period.
   C. Follow step-by-step instructions to complete a complicated art process.
   D. Cooperate on a large-scale class project.
   E. Make complex paper shapes with scissors.
   F. Thread and use a yarn needle.
   G. Complete a long-term craft project.

IMAGINATION AND SELF-EXPRESSION
   A. Express ideas and emotions through artwork.
   B. Create imaginary images of creatures, objects, places.
   C. Use facial expression and imply motion in drawing people and animals.

D. Look more closely at the environment—the natural world and man-made surroundings—as the basis for artwork.
E. Communicate a specific mood or theme in artwork.
F. Sculpt an imaginative 3-dimensional form.
G. Abstract a realistic image into a decorative design.

COMPOSITION AND DESIGN EXPERIENCES

A. Compose artwork with a dominant center of interest.
B. Compose artwork with a variety of elements balanced to make a unified image.
C. Design artwork that is symmetric or formally balanced.
D. Use detail to enhance visual descriptions.
E. Arrange design motifs to make related variations.
F. Increase powers of observation by drawing from life.
G. Draw the human form from a model.

APPRECIATION

A. Recognize lines, shapes, textures, patterns, colors and forms in artwork.
B. Theorize about the purpose and meaning of artworks.
C. Recognize and name the media used in artwork.
D. Become familiar with the broad variety of career choices in the arts; architecture, studio arts or crafts, art education, commercial design or illustration.
E. Critically analyze consumer goods and advertisements applying an understanding of craftsmanship and design principles.
F. Become familiar with the work or style of master artists.
G. Understand that the arts of a society are frequently the primary products we study and remember the society by.
H. Be exposed to a variety of (kinds of) artwork with different purposes.

ASSESSMENT

A. Understand the principal sensory, formal, technical, and expressive qualities of each of the media.
B. Identify processes and tools required to produce visual art.
C. Demonstrate the basic skills necessary to participate in the creation of visual art.
D. Identify significant works in the arts from major historical periods and how they reflect societies, cultures, and civilizations, past and present.
E. Create a portfolio for saving artwork.
F. Self-assess and peer evaluate each art project.

Appendix I
Art Grade Sheet 4–6

ART GRADE SHEET 4 - 6

GRADES 4-6

HOME ROOM TEACHER: _____

GRADE _____

TEACHER _____

YEAR _____

	Achievement	Effort	Conduct	Has requested materials	Tries to do best	Uses tools and materials effectively	Listens attentively and follows directions	Shows good attitude and interest	Achievement	Effort	Conduct	Has requested materials	Tries to do best	Uses tools and materials effectively	Listens attentively and follows directions	Shows good attitude and interest	Achievement	Effort	Conduct	Has requested materials	Tries to do best	Uses tools and materials effectively	Listens attentively and follows directions	Shows good attitude and interest	Achievement	Effort	Conduct	Has requested materials	Tries to do best	Uses tools and materials effectively	Listens attentively and follows directions	Shows good attitude and interest
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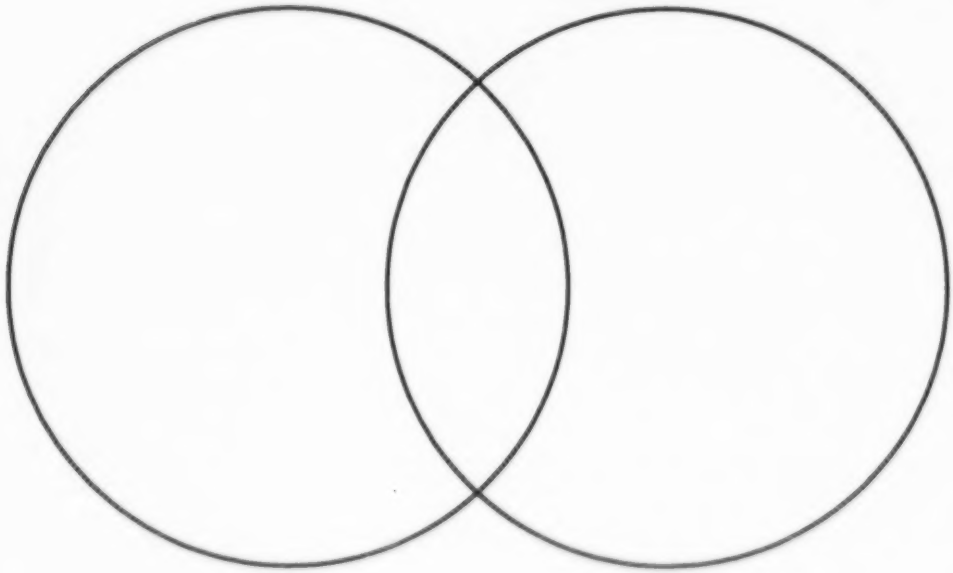
Please return this sheet to your Art Specialist

5801999 Jointly approved REA & Board of Education 12/89

BEST COPY AVAILABLE

Appendix J
Graphic Organizer

Date:_____ Name:_____ Subject: _____



VENN DIAGRAM
Thinking Skills: Comparing and Contrasting

Appendix K
Peer Assessment for Completed Artwork

Name_____ Date_____

Number on artwork that you are assessing_____

Please consider the following questions as you assess this artwork.

1. Is the artwork a good artwork? Why or why not?

2. Is the artwork important or special?

3. What do you see in the artwork to help you judge it as good or not so good?

4. Is the artwork important or special because of what it means?

5. Is the artwork important or special because of what it does?

6. Do you think others should see this artwork? Why?